

Medium Voice

High Voice

SONGS OF TRAVEL

(PART 2)

BY

ROBERT LOUIS STEVENSON,

(PUBLISHED BY PERMISSION OF MESSRS. CHATTO & WINDUS)

LET BEAUTY AWAKE,
YOUTH AND LOVE, IN DREAMS,
AND
THE INFINITE SHINING HEAVENS,

....

Set to Music

by

RALPH VAUGHAN WILLIAMS.

PRICE 3/6 NET

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43-47, WEST 23RD STREET,
NEW YORK CITY

EDITIONS HAWKES,
16, RUE DU FAUBG. ST. DENIS,
PARIS. 10^E

BOOSEY & HAWKES (AUSTRALIA), LTD.
NATIONAL BUILDING, 250 PITT STREET,
SYDNEY

Printed in England

I.

LET BEAUTY AWAKE.



Let Beauty awake in the morn from beautiful dreams,—
Beauty awake from rest!
Let Beauty awake
For Beauty's sake,
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of day,—
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

R. L. STEVENSON

(By permission of Messrs. CHATTO & WINDUS.)

I. Let Beauty Awake.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Moderato.

Voice.

Piano.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 9/8 time signature. The tempo is marked 'Moderato.' The piano accompaniment starts with a *poco f* dynamic. The voice part enters with the lyrics 'Let Beau - ty a - wake...' followed by 'in the morn from beau - ti - ful'. The piano accompaniment features a continuous arpeggiated figure in the right hand and a steady bass line in the left hand. The score is divided into three systems, each with a voice staff and a piano grand staff.

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of this composition is strictly prohibited.*

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dreams, Beau - ty a - wake from

The first system of the musical score, measures 1-4. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "dreams, Beau - ty a - wake from". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a flowing melody in the right hand and a supporting bass line in the left hand.

rest! *f* Let Beau-ty a - wake For Beau - ty's

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics "rest! *f* Let Beau-ty a - wake For Beau - ty's". The piano accompaniment includes a forte (*f*) dynamic marking and features more complex, arpeggiated textures in both hands.

sake In the hour when the birds a - wake in the

The third system of the musical score, measures 9-12. The vocal line continues with the lyrics "sake In the hour when the birds a - wake in the". The piano accompaniment continues with a steady, flowing accompaniment pattern.

brake *p* And the stars are bright in the west!

The fourth system of the musical score, measures 13-16. The vocal line concludes with the lyrics "brake *p* And the stars are bright in the west!". The piano accompaniment includes a piano (*p*) dynamic marking and features a more active, rhythmic accompaniment in the right hand.

poco rall. *pp*

p *tranquillo*
Let Beau-ty a - wake.....

..... in the eve from the slum-ber of day, A-wake in the crim - son

mp *sonore*
eve! In the day's dusk end..... When the shades as -

mp *cantabile*

- cend, Let her wake to the kiss of a ten - der friend, To

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The music is in 3/8 time. The lyrics are: "- cend, Let her wake to the kiss of a ten - der friend, To".

ren - der a - gain..... and re - ceive!

espress. *p*

This system contains the next two staves. The vocal line continues with the lyrics "ren - der a - gain..... and re - ceive!". The piano accompaniment features a triplet in the right hand and a melodic line in the left hand. Dynamic markings include *espress.* and *p*. A fermata is placed over the final note of the vocal line.

morendo *pp*

This system contains the third and fourth staves. The piano accompaniment continues with a melodic line in the right hand and a rhythmic pattern in the left hand. The dynamic marking *pp* is present. A fermata is placed over the final note of the piano line.

ppp *molto rall.*

This system contains the fifth and sixth staves. The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand. The dynamic marking *ppp* is present. The tempo marking *molto rall.* is indicated. A fermata is placed over the final note of the piano line.

II.
YOUTH AND LOVE.

To the heart of youth the world is a highway side.
Passing for ever, he fares ; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down
Pleasures assail him. He to his nobler fate
Fares ; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden gate,
Sings but a boyish stave and his face is gone

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II. Youth and Love.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andante sostenuto.

Voice.

Piano.

p espressivo. tempo rubato.

To the

heart of youth the world

is a high - way side.

Pass - - ing for ev - - er

poco f

he fares; and on

p

ei - - ther hand, Deep in the gar - dens

pp

gol-den pav-il - - ions hide, Nes-tle in or - chard bloom,

p

pp misterioso.

and far..... on the lev - el land

mf

Call him with light - ed lamp.....

mf *dim.*

p

in the ev - - - en -

p dim.

- tide.

Poco animando.

Thick as stars..... at night when the

pp

moon is down Pleasures as - sail him. He to his

f risoluto.

no - bler fate Fares;..... and but waves a

affrettando.

sempre f cresc.

affrettando.

hand... as he pass-es on, Cries..... but a

Più mosso. ff

Più mosso. ff

way - side word to her..... at the gar - den gate,

Più mosso.
pp

Sings..... but a boy - ish

pp Più mosso.

rall.

rall. *Tempo I.*

stave and his face is gone,

Tempo I.

pp

rall.

pp

is gone.....

pp

sempre rall e dim.

III.
IN DREAMS.



In dreams unhappy, I behold you stand as heretofore :
The unremember'd tokens in your hand avail no more.
No more the morning glow, no more the grace, enshrines, endears.
Cold beats the light of time upon your face and shows your tears.
He came and went. Perchance you wept awhile and then forgot.
Ah me ! but he that left you with a smile forgets you not.

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III. In Dreams.

13

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andantino. *p*

Voice. In dreams un - hap-py, I be-hold you

Piano. *p*

stand as here - to-fore: The un - remember'd to-kens in your

poco f *mf poco animato*

hand a - vail no more..... No more the morn - ing

poco f *mf*

glow, no more the grace, en - shrines, en - dears.

f *p*

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of this composition is strictly prohibited.

H. 5557.

poco rit.
pp

wept a - while and then for - got.

pp

H. 5557.

f a tempo.

Ah me!..... but he that left you with a

morendo.

pp smile..... for - - gets you

pp

colla voce.

not. *espressivo.*

a tempo sempre rall.

IV.
THE INFINITE SHINING HEAVENS.

THE infinite shining heavens
Rose, and I saw in the night
Uncountable angel stars
Showering sorrow and light.

I saw them distant as heaven,
Dumb and shining and dead,
And the idle stars of the night
Were dearer to me than bread.

Night after night in my sorrow
The stars looked over the sea,
Till lo! I looked in the dusk
And a star had come down to me.

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IV. The Infinite Shining Heavens.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andante sostenuto. *p*

Voice. The in-fi-nite shining heavens Rose, and I saw.....

Piano. *pp molto legato.*

..... in the night Un - count-a - ble an - gel stars Shower

(*d = d*)

- ing sor - - row and light.

pp

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I saw them dis - tant as heaven Dumb and

shi - ning and dead, And the i - dle stars of the

night Were dear - er to me than

bread.

Night..... af - ter night in my sor - row The

stars..... looked o - ver the sea, Till lo!.....

pp animando

..... I looked in the dusk..... And a star had come down

sempre animando

to me.....

f dim. pp

pp

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Blow, blow, thou Winter Wind	C, E $\flat$ and E	Music, when Soft Voices Die	G $\flat$, A $\flat$ and B $\flat$
By a Fountainside	Low or High	My Life's Delight	E and G
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Drink to me only with thine eyes	E $\flat$, F and G $\flat$	O Mistress Mine	E $\flat$, G $\flat$ and G
Fair House of Joy	A $\flat$, B $\flat$ and D $\flat$	Over the Mountains	G and A
Fill a glass with golden wine	C, D $\flat$, E $\flat$ and E	Song of the Blackbird	B $\flat$ and C
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I arise from dreams of Thee	C and E $\flat$ (minor)	Three Poor Mariners	E $\flat$ and G
In the bud of the morning-O	D and F	To Daisies	B $\flat$ and D $\flat$
It was a Lover and His Lass	E and A $\flat$	Weep you no more	D and F (minor)
Jealous Lover	C, D and F	Who is Silvia?	E $\flat$ and F
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I arise from dreams of Thee	G	Sweet chance, that led my steps	D and F
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Money O !	G and B (minor)	When I think upon the Maidens	D $\flat$
My sword for the King	D minor	Why have you stolen my delight ?	
Nature's Friend	D and F		F and A $\flat$
O let no Star compare (<i>Orig.</i>)	F and A	You shall not go a-Maying	C and E $\flat$
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